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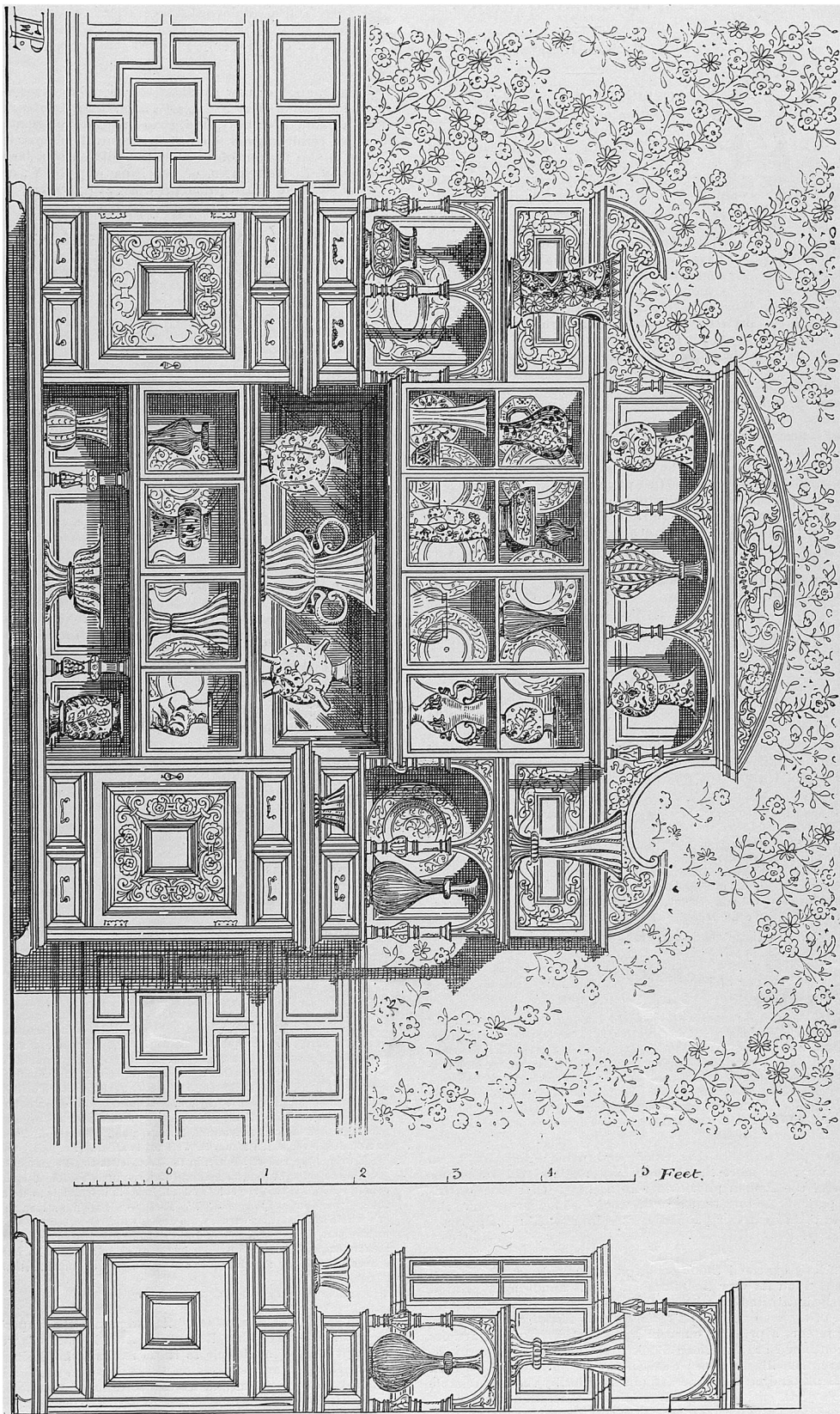
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DESIGN FOR CABINET, BY E. W. FOLEY.



THE DECORATOR AND FURNISHER.

of the New York Historical Society's Collection, a clever and readable discussion of the relations between artists and newspaper art critics, and the usual news summary. It would be difficult to name any important happening of the month which has been omitted from the latter. As usual the body of the magazine is replete with reproductions of the striking pictures of the year, notably Pettie's "Two Strings to her Bow," Gandy's "Rescue," from the Royal Academy, and Alfred Parson's "Going Westward," from the Grosvenor.



OLD TIME FRESCO PAINTERS.

BY JAMES CARRUTHERS.

TO discover the infinite charm that lies in good fresco painting one must witness the masterpieces produced in the Renaissance age of painting. They will always constitute the ideal of the mural painter. The greatest artists have always

proved the greatest ornamentists. Although the important secret has been lost of securing a durability that would enable a fresco production to last through centuries—the secret partly residing in the preparation of the wall surface and partly in the compounding of the colors, modern times have not been wanting in admirable productions.

From the gallery of the grand hall of the Paris Bourse, the frescoed figures on the huge cove of the ceiling appear at first glance in certain lights to be forms sculptured in marble; yet the only color used is gray. Italian artists, as the inheritors of artistic traditions, have continued to excel in fresco work, not that merely which consists in flat designs but delicately shadowed so as to display all the curvatures of ovaloid forms, and the graduated blending of tones and shades, which is the true fresco.

It was in 1844, when a good portion of the European continent was in the throes of revolution, that a number of skilled Italian fresco painters found refuge in this country. Among them were Fillippo Donnarumma, Togetti, Allegro, Garibaldi and Guitchini. The styles they introduced were wholly new. Previously frescoing had been done in one tint and that was gray. The walls of a portion of one private residence in Brooklyn were painted by one of these artists in the style of Raphael, and led to orders for similar frescoing on a number of New York residences.

Figures and landscapes were paid for singly according to the size and design, flowers by the piece and by the day. Among their patrons was the late A. T. Stewart, who paid about \$25,000 for the frescoing of his art gallery. A resident in the Fifth Avenue paid \$2,500 for the frescoing of his bedroom. Such prices, involving superior work, were of course exceptional. Some of the frescoes of that time still exist, as, for instance, in Tammany Hall and several of the old national guard armories. Some fair work was done on the old dome of the Capitol at Washington. The fresco decorations now being carried out there are by an Italian artist of eminence. Presently, so far as most of the artists were concerned, patronage died out.

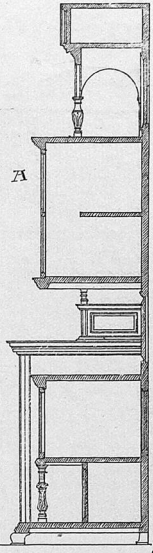
Variations of climate were found to affect injuriously the frescoes executed on wet plaster and the want of skill in plasterers in preparing the ground. Again these specialties were mainly those suited to public and religious edifices. Traces of their work may be discovered on a number of altars in Catholic churches.

Singularly enough the painters considered a main cause of the falling off in the demand the introduction of superior patterns of wall paper and the importation of rich cabinet work from abroad, which tended to improve the types of domestic furniture. Year after year they abandoned work, nearly all returning to their native land.

DINING chairs are made of mahogany and the seats are covered with leather. The backs may be carved or of spindle work, and there may be medallions of leather or plain panels according to fancy, one being quite as stylish as the other. There are new dining chairs with straight backs, very prim and formal looking, but altogether comfortable, and there are those with leather covers and broadly extended arms, that look actually luxurious, and suggest the generous proportions of the traditional alderman.

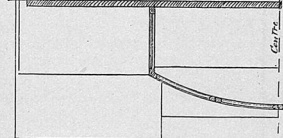
DECORATION OF A WINDOW PANE.

TAKE out the window glass which is to be decorated, placing the interior part over a large piece of white blotting paper, and towards you. Outline the design which is desired in drab water color paint, for in the event of a mistake in the drawing this can easily be washed off. Lay on the side of the glass facing you a very thin coat of copal varnish, and whilst wet work out your design in transparent oil colors, and with a piece of chamois skin, in the shape of a bag, and stuffed with cotton, stipple until you obtain an evenness in the tint. The leads may be either painted in with black, or strips of lead foil may be applied to the wet preparation, the varnish causing it to adhere to the glass.



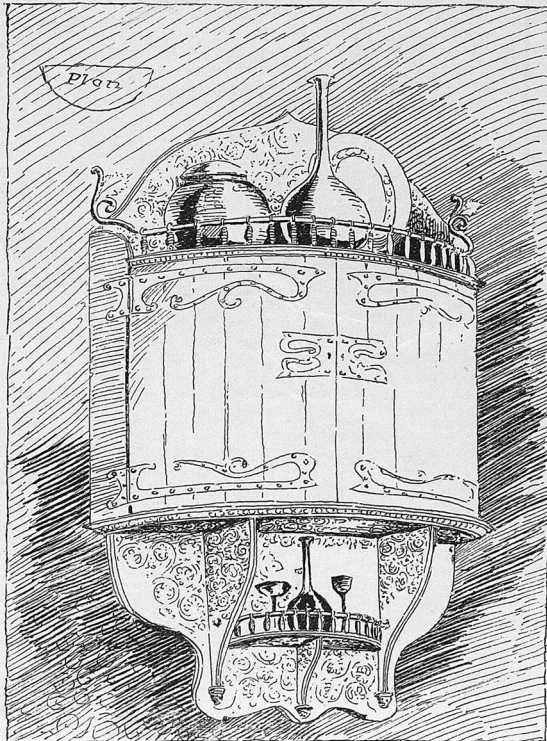
Section of Cabinet

BACKGROUNDS FOR PAINTINGS, ETC.—A partial display of any of these will not in itself justify perhaps the prevailing tone of the wall color; but it is just as well for us to suggest the colors that will look well solely with reference to these. For paintings then, the predominating color of the wall should incline slightly towards the dull tones of crimson; for engravings towards the Pompeian and Venetian reds. Photographs framed with a wide gold mount are perhaps best displayed on a warm greenish gray. A sap ground is excellent for water color paintings; also a flowing pattern of neutral drab outlined in silver gray.



HALF PLAN of CABINET AT A

SEE PAGE 23.



DESIGN FOR CABINET, BY H. GILLETTE CLARKE.